

# NEW YORK CLIPPER

THE OLDEST AMERICAN SPORTING AND THEATRICAL JOURNAL.

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Founded by  
FRANK QUEEN, 1853.

NEW YORK, SATURDAY, JANUARY 19, 1889.

VOLUME XXXV. No. 45.  
Price 10 Cents.

A NEW YEAR'S PLEA.  
WRITTEN FOR THE NEW YORK CLIPPER.  
BY CHARLES NAMUR.

By the belfry door they found him dead,  
In the great cathedral street;  
On a stone he had pillow'd his weary head,  
And the snow was his winding sheet.

The crowd that had gather'd around in rings  
Diseased, nor in sorrow nor joy,  
Of the manifold troubles that poverty brings,  
For they knew not the tramping boy.

The city's elite on that New Year's night  
Had thronged the Cathedral's pews,  
Where a learned divine, their shining light,  
Expounded the Gospel news.

In a voice that rang clear as silvery chimes  
He spoke of King Solomon's reign,  
Of the grandeur of churches in ancient times,  
And the splendor of Sheba's train.

He cleverly talked of Church and State,  
Of trials that kings must endure;  
His words fell like balm on the ears of the great—  
But never a word for the poor.

And my mind strayed back to the dismal street,  
To the storm of the night before;  
To the piping gale and the blinding sleet,  
And the tramp that would tramp no more.

I thought I could hear from the old, gray tower,  
The solemn Silvester bell,  
As slowly it tolled the midnight hour  
And the tramping boy's funeral knell.

I thought I could see those sightless eyes  
Gleam up at the belfry's glow,  
And the belfry's eyes, from the pitying skies,  
Gleam down on the eyes below.

I could see in the land whence the wanderer came

A home that was 'reft of its pride,  
And a mother in tears, as she whisper'd the name  
Of the boy that had stray'd from her side.

And the sorrowful voice of the midnight bell  
Struck an echoing chord in my breast;  
And a tear found its way from Charity's well  
For the tramp that at last had found rest.

Rich or poor, we must bow to our Master's call,  
Nor many know whither they go,  
And the tramping boy's crown may be brightest of  
Though he were but a tramp here below.

UNCLE JOHN VISITS NEW YORK.

WRITTEN FOR THE NEW YORK CLIPPER.  
BY ULLIE AKERSTROM.

Uncle John had been on a visit to the city, to the great metropolis, New York, and, on his return, the entire family were on the qui vive to hear his description of the wonderful town whose grand streets and buildings they had viewed in chromos and cheap prints, but had never dared hope to see. You must know Uncle John lived on a small farm about a mile from the little village of D—, in New Hampshire. The produce of the farm always found a ready sale in the village, and was ample to supply all the humble wants of the little family, consisting of Uncle John, his wife, Eliza, and their two sons, Ben and Ned, strong, sturdy boys who had no wish save to follow the plough as their father had done before them.

We all called him "Uncle" John. No one seemed to know why. It was a kind of pet name that had clung to him from my earliest remembrance. Everybody loved him, especially the young folks, for whom he always had a pleasant word, the choicest fruits from his orchard in the Summer and a thrilling bear or ghost story of a Winter's evening when they chanced to come to spend a few hours at the old farm house. He had but one living brother—James, a successful New York physician. They had drifted apart in boyhood, James seeking his fortune abroad, and John settling down on the farm, where he was born. In recent years James had hunted up his only brother and paid him a long visit, and, as they reviewed the scenes of their boyhood and spoke of the father and mother, under the sod for many years their boyish joys and dreams of ambition, their hearts grew warm, and the educated, wealthy New Yorker and the humble New Hampshire farmer felt that they were indeed the same kin, though fate had cast their lots so differently in life.

"You must come back with me to New York, John," said James; "I want you to see my family. You'll have a jolly time. You've no idea what a city really is, and the change will do you good."

So Uncle John had consented to go, and the train soon whirled him away from the little village and the eager eyes of Eliza, Ben and Ned, who saw him depart with many misgivings. He had been away three weeks when the old man became thoroughly homesick, and the family received word he would be home on the next train. The eldest boy, Ned, had gone to the village to meet his father, while Eliza and the younger boy, Ben, new in one room and out of another, to be sure that everything was in shining order and in its proper place—for Uncle John was the only one of the family who had ever been on a "journey," and it was a great event in their quiet lives to be "waitin' for the train to bring father."

At last the rumble of the wheels told that "father was comin'." Ben rushed down the road to meet him, while Eliza stood anxiously at the door, shading her eyes from the sun with her hand, and confessing to herself that she felt "almost in as great a flutter as in the days when John used to come a courtin'." At last the wagon came to the gate, and she heard the familiar voice call out: "Here I am, mother!" while a sturdy hug and a resounding "to the 'tak!"

kiss gave ample evidence that the face of his old wife was a welcome sight to him. It was tea time, and, as the reunited family gathered once more around the board, Eliza, Ben and Ned asked, almost in the same breath: "Do tell us all about it, father!"

"Well," said Uncle John, "that feller as writ 'Home, Sweet Home,' known what he was talkin' about; that's all. Them as liked New York kin

"Cafe!" said Eliza. "What's that?"

"I don't know but it's where you go to get your victuals in New York," replied Uncle John.

"Why didn't you eat yer meals up at James?" asked Eliza.

"Oh, I always did; only this time James and me was at the office, when one of the folks he doctors got a bad streak, an' he had to go to tend to him. He was gone quite a spell, an' I be-

standin' there lookin' at me like he expected I was goin' to say somethin', and finally he asked me what I'd have. I said: 'Dinner, of course! What do you suppose I came in here for?' I spoke kind of sharp, for I was beginnin' to feel nervous. Then he said the names of all the things they had to eat was printed on the card he give me. I told him he'd have to read it to me, 'cause I didn't have my specs, an' if you could a heard

an' he grinned an' said somethin' under his breath that I didn't catch, but guess it was somethin' sassy, 'cause the feller with the glass giggled agin, an' whispered somethin' to the other feller about me bein' 'green as grass.' Now, that made me mad, an' I jest told him I'd rather be 'green as grass' than to be goin' around with that eye glass makin' a show of myself, an' I said that the same scoop on the spout of the teapot could hold all the brains he and the feller that was with him had got together, an' I told him, too, that out in New Hampshire, where I come from, our boys was taught to mind their own business, to be polite to strangers, an' show respect to their elders; an' I furthermore told 'em that if their parents hadn't never taught them no manners, I'd undertake to teach 'em some if they gave me any more sass, 'cause, if I was an old man, I hadn't forgot how to use my fists yet. That shut 'em up for good, but it riled me so I didn't have no appetite for my dinner, so I asked the nigger feller how much it was, an' he gave me a little white checker with 'One Dollar' printed on it in figures, an' told me I was to give the money to the feller behind the desk. I thought the price was pretty steep, but I didn't say nothin' but just paid it an' got out. Oh, I tell you! New York ain't what it's cracked up to be!"

"The old farm's good enough for me, and if our boy's know when they're well off they'll stay to home, like their old dad," said he, as he lighted his favorite pipe and went out on the cool porch to smoke. Just then a group of figures came down the road in the dusky evening light, and a cheery young voice called out:

"Hello, Uncle John! You're home again, be'n't you?"

"Yan, I be!" he shouted back to them, adding, *sotto voce*, "An' you can bet Uncle John's goin' to stay home, too!"

EDMUND KEAN.

He is known to the public as no other artist is known, although he leaves no indisputable record of his genius in picture, statue, poem, building, music score or printed book; he has stirred the hearts of men and women, made them cry or laugh, taken them out of themselves for the time being, and the after-generations are curious to learn what was his method of doing these things, and what manner of man was the mime-magician behind his masks. The curiosity with which the actor is regarded has its vulgar side, not only actually, but retrospectively, and it is on that side injurious alike to its entertainers and its objects; to the former, because the lowering of the standard of conduct in men's minds is supremely harmful; to the latter, because it is demoralizing to any class to perceive that its distinguished members, being clever enough to amuse, may lead depraved lives with social impunity, may depart from the plain ways of "honesty" (in its original sense), and yet escape the condemnation that attends the departure of mankind in common from the common rule. The public, who have, so to speak, personal relations with the actor such as do not exist between them and artists of the other orders, have never treated him quite fairly. The position of *genre de theatre*, as the French—who really despise and flatter them about equally—call actors, has always been anomalous, not only when the actor in France excommunicated himself *de facto* by taking to the stage, and the actor in England enrolled himself in the caste of rogues and vagabonds, but also at that more recent epoch which extends with modifications to the present, at which the dangerous fallacy that to genius all things are to be forgiven.

ROSE JULIAN.

This week we present a picture of a very well known female acrobat. Miss Julian was born in Australia about twenty years ago. Her mother, Mrs. Aimée Julian, was probably the greatest female acrobat of her day, and to her is due the credit of training the present team of Rose and Martin Julian. At an early age Miss Rose showed a fondness for acrobatic feats, and at five years she began active training under her mother's care. She is now one of the finest female performers in that line, her act always eliciting wonder and loud applause. The most difficult tricks are performed by her with an ease and grace that is truly marvelous. The Julianas are, indeed, favorably known in all parts of the world.

SNAKES AND BURIED TREASURE.

Snakes always know where buried treasure lies. In Summer they are far too wary to show themselves in the neighborhood of such a hoard, but on bright warm days in the early Spring they will come out to bask in the neighborhood of their Winter quarters. At such times a wise man will not kill them, but watch carefully where they go, mark the place, and come back with friends and dig up the buried wealth. Many families are said to owe their prosperity to such a discovery. But the snake fights wildly for its property. In the old ruins of Italy there are winged serpents which never come into the open air, but haunt the vaults in which anything of value is hid. They live upon the scent of gold, and violently attack any one who forces his way into their domain. Their bite is certain and sudden death, but they, too, can be pacified by milk. No one has ever seen them except by torchlight.

THERE'S MANY A SLIP TWIXT THE CUP AND THE LIP, which may account for the extreme popularity of the *shew*.—F. F.



stay there but I guess New Hampshire's good enough for me."

"Didn't you enjoy yourself, John?" asked Eliza.

"Well, yes, I suppose so. James did all he could, but I tell you what, mother, the noise mixes a feller all up what is used to a quiet life. There's steam-cars whizzin' by over yer head, an'—"

"What?" said Ben, looking incredulous. "Why, how do they manage that, father?"

"Why, they prop the rails up on iron posts so the cars pass by the second story winders of the houses."

"Law!" interrupted Eliza, "an' do folks ride in 'em?"

"Of course," replied John, "what do you 'spose they built 'em for?"

"James insisted on my ridin' on 'em. I did, like a darned fool, once. That was enough for me. They needn't tell me it's safe, 'cause I know better. I noticed the feller that stands on the platform slammed a steel gate that locks up with a click after we got on; an' after he shuts it there's no gettin' out till he opens it again. Guess they do that to prevent folks jumpin' off in case they get panicky. But, Eliza, the darndest experience I had the hull time I was there was the time I went

gan to feel like eatin', and so I started out on my own hook. The boy that tends James' office when he ain't there, told me the 'cafe' was next door, an' as I guessed from the way he said it, it was some new fangled name for 'eatin' house,' so I went in."

"An' was it fine?" asked Ben.

"Mebbe it was, for them as likes it," said Uncle John; "but it didn't suit me. Do you believe me? You'd think it was slavery days agin! All the help was niggers!"

"Niggers! Law!" murmured all the family.

"Yes, niggers!" said Uncle John; "an' dressed up a heap finer than our minister is of a Sunday. One of 'em took my hat, an' was goin' to hang it on a peg by the door; but I was too smart for him. I'd

read about sneak thieves comin' in an' stealin' things in these big cities, an' I jest told him I'd rather put my hat on the floor by my chair where I could keep my eye on it. Well, the first thing he did was to give me a card. I couldn't read what was on it, 'cause I left my specs up to James' when I quit the house in the mornin'; but I could make out one word on the top. It was 'menu,' whatever that was."

The family looked puzzled, while Eliza said:

"Some furrin language, like enough."

"Well," continued Uncle John, "the feller kept

him! He commenced jabberin' a lot of stuff to me that I couldn't make head or tail of, but I didn't let on to him, 'cause he was grinnin' kind of sassy all the time; so I jest said I have some roast beef, some potatoes and some tea. While he was gone away to fetch them, two young fellers came in, about the age of our Ben there. One of 'em had one glass from a pair of specs hung onto a silver chain to his coat, an' he stuck it up to his eye this way (making an attempt at imitation by holding a spoon up to his eye), an' he looked at me an' giggled for all the world like Neighbor Hodge's gal what's half witted; an' one of 'em said: 'A Country Cousin!' But I jest told him emphatic that I wasn't no cousin of his'n, so he needn't begin claimin' acquaintance. Well, that shut 'em up for a while, an' jest then the nigger feller came with my dinner, an' of all the dinners you ever see this was got up the darndest! It was in a whole lot of little dishes with bits of parsley stuck around 'em. It looked pretty, but there was mighty little to eat, an' when he brought my tea he had it in a little teapot with a scoop net hung on the spout, like Ben there ketches minnows with; only, of course, it was lots smaller. When he commenced pourin' it out I asked him what they hung that scoop on there for,

## THEATRICAL RECORD.

Movements, Business, Incidents and Biographies of the Dramatic, Musical, Minstrel, Variety and Circus Professions.

NEW YORK, JANUARY 15, 1889.

## LATEST BY TELEGRAPH.

Special Dispatches from the Clipper's Correspondents on the Opening Night of the Current Week.

## FRISCO WIRE NOTES.

## Fair Business at the Houses--The Bijou to Reopen Soon--Lydia Thompson ill.

[Special Dispatch to The New York Clipper.]

SAN FRANCISCO, Cal., Jan. 15.—The Carlton Opera Co. sang "The Mikado" at the Baldwin last night, before an immense audience. "Nanou" will be done during the week.

GRAND OPERA HOUSE.—This house was dark last evening for the final rehearsal of "The Black Crook" (Krafft's), which will receive its production this evening.

ALCAZAR.—"The Golden Giant" was put on here Monday night, with good results.

TIVOLI.—"Martha" was sung here last evening. STANDARD.—Jeffreys Lewis remains the attraction at this house. MAX LAWRENCE and MATHILDA VENETA appeared here 13, in German.

ORPHEUM.—John Morrissey has been engaged as manager at this house. WOOD & MOORE's Co. remains the attraction this week. The Boston quintet Club open here tonight.

NOTES.—William Emerson is announced to re-open the Bijou Jan. 19 with a minstrel troupe. N. D. Roberts has been engaged as business manager. LYDIA THOMPSON is lying dangerously ill at Los Angeles, Cal., where she played last week, and consequently she will be unable to open here much before 26.

## LATEST FROM THE HUB.

## Big Business at all the Theatres--Death of D. J. Maguinlin's Son.

[Special Dispatch to The New York Clipper.]

BOSTON, Mass., Jan. 15.—N. C. Goodwin Jr.'s interpretation of Gringoire, in "The Royal Revenger," seen here for the first time at the Park last night, was not altogether a successful achievement.

The sentimental and pathetic lines are rather out of his line, and his friends are not slow to admit that it were best that he should avoid

characterizations of the Gringoire style. "Confusion" pleased, and a good sized audience evidenced merriment in its production. . . . The Hollis had a stunning good audience, who roared constantly over "The Henrietta." Robson and Crane both duplicated successes of last season. The company gave a smooth performance. Curtains abounded. . . . A big house was in attendance at the opening of the second week of the ideals at the Boston. "Carmen" was the opera, De Lussan making another triumph in the title role. The take for the week is heavy, assuring Manager Foster of the entire success of the brief season. . . . Openings at Globe and Boston Music were profitable. . . . "A Bunch of Keys" at the Bijou was a success. The opening was greeted by a good audience at the Howard. . . . The Bijou, Grand, Dame, World's, Austin & Stone's, and the Nickelodeon all favored particularly well throughout the day and evening. . . . Again hasfallion of the sorst kind stricken big hearted Dan Maguinlin, Boston's favorite comedian. Only a couple of years ago Dan suffered a severe blow in the loss of his wife, and now death has claimed the only living tie that made the memory of his departed and beloved partner a little softer in its grief to him. The cherubic boy was nearly four years of age when he died Sunday last, Jan. 13, after a brief illness with diphtheria. The funeral occurred afternoon of 13, from Mr. Maguinlin's residence, No. 19 Edgewood Street.

## NOTES FROM QUAKERDOM.

## Philadelphia Playgoers Have Their Share of Novelties This Week.

[Special Dispatch to The New York Clipper.]

PHILADELPHIA, Pa., Jan. 15.—All the theatres in this city were crowded last night, especially large audiences being present at the Grand Opera House, where Richard Stahl's new comic opera, "Said Pasha," drew from a success on the Pacific Slope, was the attraction; Herrmann's Broad Street Theatre, where "A Noble Son" first faced an audience; the Walnut Street Theatre, in which Cora Tanner in "Fascination" began a week's engagement; and the Chestnut, where Annie Pixley produced her latest play, "Second Floor." . . . "Said Pasha" is a pronounced and immediate success, especially in a musical sense. The harmony is superior to the libretto, but a little judicious brightening up of the latter will equalize matters and make the opera a great go. The music is both tuneful and pleasing, and comprises many airs that promise to become popular. . . . "A Noble Son," Leonard Grover's new comedy, the action was at first a little slow, but the plot, the persons, the scenes were smooth, and the story of the play was interpreted with proper action and emphasis. E. J. Stuckley in the leading role was thoroughly successful. The author was called before the curtain, but did not make a speech. . . . Cora Tanner in "Fascination" did some clever and appreciable acting as Lady Madge, but was too womanly for the male part, Charles Marlowe. She created a favorable impression, however, and her support was good. . . . A live baby divided the honors with Miss Pixley in "Second Floor." The star's songs and dances were highly appreciated, and in the role of a burlesque actress and a swell society lady, twin sisters, she was admirable and was highly appreciated. The play mingled tears and laughter, was well constructed, and was well acted by Miss Pixley's. . . . "Second Floor" was a success, and the audience, turned people away at matinee and evening performances where Dan Sully was holding forth. . . . The Buckingham Theatre opened with a fair house to see Nellie Siddons' Burlesque Co. . . . The Grand Central opened to a fair house.

PACIFIC, Ky., Jan. 15.—A. R. Wilber's Co. opened at Morton's last night for a week in "The Exile of Siberia," a new play by Stahl. An audience was filled, and the house was overflowing, standing room. During the play Horace Cone was carelessly shot in the head with a gun in the hands of a super. The wound, though not serious, will lay him up for several days. . . . The Grand Jury yesterday returned a true bill against Joe Belmont, the circus performer, for grand larceny.

PITTSBURG, Pa., Jan. 15.—Hermann was greeted at the Grand last night by a large house. Kate Cashion had a top heavy and good downy hairs and eyebrows. . . . Miss Vaudeville Syndicate, at the Academy, turned people away. . . . "One of the Finest" drew good houses at Harris' matinee and night. . . . The Casino Museum attracted large crowds. . . . Pittsburg Lodge of Elks, at a special session Sunday night, gave \$100 to the recent Wood Street disaster.

LA CROSSE, Wis., Jan. 15.—Bob Edwards, proprietor of the Academy of Music, which institution has been doing a thriving business of late, has suddenly departed, leaving numerous bills and salaries of all his employees unpaid, as they tell me. There are some of his actors left in a pitiful condition.

ROCHESTER, N. Y., Jan. 15.—At the Lyceum, Kate Claxton opened in "The World Against Her" to a large audience. . . . At the Grand, E. H. Sothern, as Shadrach, at advanced prices, packed the house. . . . At the Academy, "We're Co." had a good "no" through the capable efforts of a first rate company. Carrie Tuttle favorably impressed her audience with her specialties. The other theatres had good audiences, and Rosina Yokes' Co. at the Arch Street scored their usual hit with their new one act comedy, "Tears."

## WISCONSIN NOTES.

## Our Milwaukee Correspondent Sends His Weekly Letter by Wire.

[Special Dispatch to The New York Clipper.]

MILWAUKEE, Wis., Jan. 15.—A house packed to the doors greeted the "Night Owl" at the People's. Pauline Parker comes 21 and week. . . . Kellar at the Grand opened to a good attendance. "Streets of New York" 19, 20. American Opera Co. 21 and week. . . . "On the Frontier" pleased two good houses at the Academy 13. Frank Daniels 20-23. Julia Marlowe 21-26. . . . "Peck's Bad Boy" drew a splendid audience at the Standard. . . . "Terry the Swell" comes 21 and week. . . . May Hornby, Smith and Campbell, Wesson and Walters, Edwards and Brown, and Irene Woodward were openings at the Grand Avenue. Virgie Varney, LePage Sisters and Lee and Mark were new faces at the National. . . . The Miganlin Bros. Co., as a show, lay off this week; they resume 21, playing one matinee stands through Wisconsin. . . . Yesterday C. O. Hess resigned from the business management of the Grand. His successor has not yet been named. . . . Frank P. Stone, of Stone & Shaw, Boston, Mass., is here.

## NEW ORLEANS' LATEST.

## Good Business at All Theatres

[Special Dispatch to The New York Clipper.]

NEW ORLEANS, La., Jan. 15.—Arthur Rehan's "Nancy & Co." made one of the most pronounced hits of the season to big business at the Grand. . . . The Prescott-McLean Co. opened at the St. Charles to an appreciative audience, who encouraged the stars and their support to the utmost by applause. . . . "A Bunch of Keys" had laughter from a good house at the Academy. . . . Graud's Opera Co. pleased a multitude with "The Black Horse" at the Avenue. . . . Aiden Benedict in "Monte Cristo" drew well at Paranta's. . . . Manager Greenwall is on his Texas circuit. He will return 19. . . . THE CLIPPER ANNUAL reached here 12, and is endorsed by our local press as being the most accurate encyclopedia now in existence to be referred to by the dramatic and sporting fraternity.

## FROM CONNECTICUT.

## Our New Haven Correspondent Uses the Telegraph Instead of the Mail.

[Special Dispatch to The New York Clipper.]

NEW HAVEN, Ct., Jan. 15.—At the Hyperion, the Boston Symphony Orchestra attracted a large house last night. "The Paymaster" did a poor business 10-12. Duncan B. Harrison failed to appear, and Manager Harley assumed the leading role. C. T. Ellis comes 16, 17. Clara Morris 18, 19. . . . At the New Haven Opera House, Rhea had a large audience 14, when she began a three nights' engagement. Louis James and Marie Wainwright come 15, W. J. Scanlan 18, 19. . . . At the Grand, "Widow Bedott" opened a three nights' engagement 14, a packed house. H. T. Chapman drew 15-16. . . . Nelson's World's Specialty Co. come 18, 19.

## KANSAS CITY NOTES.

## Corinne Turns People Away--Other Houses Large.

[Special Dispatch to The New York Clipper.]

KANSAS CITY, Mo., Jan. 15.—The Daily Bros. at the Cates last night opened a three nights' engagement to light business. . . . "The Water Queen" at the Grand fareed much better, the attendance being large. . . . At the Warder Grand "The King's Foot" was well received. It promises a good week's business. The best of satisfaction was given. . . . Corliss Co. at the Ninth Street are too strong a show for that house, many well known stars. . . . Are they one of the large opera houses they would do much bigger business. . . . Geyer & Hardings' Minstrels at the New Market came in for a big share of the business.

## FROM OTHER POINTS.

## Wirings from Here, There and Everywhere on Opening Nights.

[Special Dispatches to The New York Clipper.]

ST. LOUIS, Mo., Jan. 15.—Heavy rains had some effect on the opening attendance at all the places of amusement. Minnie Palmer felt it most at the Grand. . . . H. E. Dixey drew a top heavy house to the Olympic. De Lussan making another triumph in the title role. The take for the week is heavy, assuring Manager Foster of the entire success of the brief season. . . . Openings at the Globe and Boston Music were profitable. . . . "A Bunch of Keys" at the Bijou was a success. The opening was greeted by a good audience at the Howard. . . . The Bijou, Grand, Dame, World's, Austin & Stone's, and the Nickelodeon all favored particularly well throughout the day and evening. . . . Again hasfallion of the sorst kind stricken big hearted Dan Maguinlin, Boston's favorite comedian. Only a couple of years ago Dan suffered a severe blow in the loss of his wife, and now death has claimed the only living tie that made the memory of his departed and beloved partner a little softer in its grief to him. The cherubic boy was nearly four years of age when he died Sunday last, Jan. 13, after a brief illness with diphtheria. The funeral occurred afternoon of 13, from Mr. Maguinlin's residence, No. 19 Edgewood Street.

CINCINNATI, O., Jan. 15.—"Jocelyn" was given its first presentation here at the Grand last night. The advance sale warrants a good week's business. . . . Thatcher, Primrose & West's Minstrels, at Hainlin's Co. drew well at Heuck's. . . . The People's was packed to the walls. The Rentz-Santley Co. gave a great bill there. . . . "Lights of London" drew two of the biggest houses of the season at Harris'. . . . "Bur Oak" at Cincinnati, O., Jan. 14-19.

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## THE THEATRE IN AMERICA.

Its Rise and Progress during a Period of 156 Years—A Succinct History of Our First and Famous Plays and Playhouses—Opening Bills, Casts of Characters, Distinguished Actors and Actresses, Notable Debuts, Deaths, Fairs, Etc.

Written for the New York Clipper by COL. T. ALLSTON BROWN.

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## THE NEW YORK STAGE.

## MITCHELL'S OLYMPIA (Continued).

The next regular Fall and Winter season commenced Sept. 7, 1840, with a mythological burlesque called "The Son of the Sun, or the Fate of the Phæton."

The cast: Jupiter, Cunningham; Euphrates, Graham; Apollo, Edwin; Cyrene, Mrs. Timm; Phæton, Mrs. Timm; Vulcan, Russell; Pan, Roberts; Hephaestus, Terpachore; Earth, Ball; La Petite Celeste, Mrs. Timm; Boreas, Smith; Venus, Miss Singleton; Eurus, Mrs. Timm; Minerva, Mrs. Watts; Boreas, Williams; Minerva, Miss Flynn; Rain, Waters; Hebe, Randall; Lightning, Swift; Clymen, Mrs. Ballock; Thalia, Melomene, Clio, Euterpe, Terpachore, Polyhymnia, Erato, Urania, Calliope, the nine muses, by itself and the ballerinas.

This burlesque was founded on an adventure in the life of Phæton, who wheeled and coaxed his daddy, Phœbus, into allowing him to drive out in the chariot of the sun during a hot day in July. From want of skill in turning the corners properly, he soon upset the chariot, and very nearly set the world on fire. According to the poets, this rash youth drove so near to Africa that the blood of the Ethiopians was dried up, their hair singed and the skins scorched black. The piece opened with a fancy fair among the gods.

This was the first appearance here of Mr. Cunningham and Graham. The burlesque, "Sparring with Specie, or the War of the Shimpasters," was also given, for the first time on any stage, cast as follows:

SPECIE FORCES. SHINPLASTERS  
President Eagle... Graham. President Wm. Mitchell  
Vice President Dollar... Cunningham  
Treasurer... Edwin... Mrs. Timm  
Auditor... Russell... Roberts  
Billing Usher... Russell... Mrs. Timm  
Mrs. Half Eagle... Mrs. Watts  
Mrs. Half Dollar... Mrs. Timm

"Mr. and Mrs. Peter White" was also acted; 9. Mr. Mossop of the Bowery Theatre and Mrs. Russell of the National Theatre, made their first appearance here on O'Callaghan and Mrs. Montgomery in "His Last Legs"; "Nine Tails Make a Man" was first acted 10; the new drama, "The Vagabond," was first acted 14, and C. R. Howard made his first appearance here as Frank Poppleton in the farce, "Too Late for Dinner." For Mossop's benefit, 17, Lambert made his first appearance here as Grimfroth in "Shocking Events"; "Nicholas Nickleby" had its first representation here (first act only) 21, which was also the first time here of "Faith Heart Never Won Fair Lady." The first act of "Robert Macaire" and "A Roland for an Oliver," were acted for the benefit of Mr. Howard, when James Brown and W. H. Williams did Robert Macaire and Jacques Strop in the first piece, and Mr. Chapman, of Niblo's Garden, was the Sir Mark Chase in the after play, Howard as Highflier; 24, a ballet interlude in the action by Boz, called "The Savage and the Maiden, or Crummins and His Daughter," was revived, cast as follows:

Crummies... Wm. Mitchell... Foir... Russell  
Nicholas Nickleby... Edwin... Leaville... Graham  
Smile... Miss Singleton... Miss Leaville... Mrs. Ballock  
Minnette Crummies... Miss Watts  
La Petite Celeste... Mrs. Gruden... Mrs. Russell  
Mrs. Crummies... Mrs. Timm

The first of "Nicholas Nickleby" followed, with Mrs. Russell as Mrs. Squeers, Mrs. Montgomery as the Servant, and Mitchell as Squeers; 22, the "Hamlet" (Travestie); Mitchell as Hamlet, as Abrahamides. The new National Opera House not being quite ready for opening, Mr. Hornastle was secured for a few nights, and opened 30 as Swelvin in the burlesque ballet of "The Roof Scrambler," and as Seguin the Spirit in a revival of the musical burlesque, "Man-Fred." Oct. 1, 2, 3, Hornastle acted Steady in the comic opera; 5, "The Quaker," the time for opening and commencing was changed to 6.45 and 7.15, and the musical burlesque "The Female Brigands" was acted for the first time, with Hornastle as the Marquis; also the farce "Turned Head, the Quaker," and, for the first time this season, "The Revolt of the Poorhouse;" 8, a mythological-allegorical burlesque, from the English of George Colman the younger, entitled, "The Olympic Revels, or Prometheus and Pandora," was acted, cast as follows:

Proteus... Hornastle... Vulcan... Cunningham  
Pandora... Mrs. Timm... Mercury... Ball  
Jupiter... Edwin... Minerva... Mrs. Flynn  
Neptune... Roberts... Apollo... Randall  
Hercules... Baker... Bacchus... Graham  
Mars... Sherrill... Minerva... Strober  
Mrs. Barnet... Barnet... Cupid... La Petite Celeste  
Ganymede... Mrs. Barnet... Juno... Watts  
Hope... Miss Singleton

"The Savage and the Maiden" had its 70th performance 9. Buckstone's farce, "Damon and Pythias," was acted 12, with Edwin as Damon and Hornastle as Pythias; also the nautical burlesque, "Billy Taylor, the Gay Young Fellow." Julia Turnbull had made her debut here in a dance between the farces; 15, Alexander Allan's extravaganza, written expressly for this house, called "1840; or, Crumblies in Search of Novelty," cast as follows:

Crumblies... Mitchell... Miss Alexa Black...  
Alyn... Russell... Mrs. Montgomery  
Miss Thomasina Bell... Graham  
Wriggle... Edwin... Mrs. Watts  
Isaac Walton... Roberts... Clotho... Miss Randall  
Sister... Mrs. Barnet... Hecate... Miss Weston  
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The musical burlesque entitled "No" had its first performance here 21. "The Little Back Parlor" was the title of a laughable farce first acted 30. A new and original burlesque operatic ballet on "The Bayadere, or the Maid of Cashmere," by J. Hornastle, and entitled, "Buy It, Dear, 'Tis Made of Cashmere," was first acted Nov. 2, and cast as follows:

The Unknown... Edwin... Snellum... Roberts  
Brutus Bumble... Graham... Tinker... Mrs. Timm  
Antique Anna... Mrs. Watts... La Bells Fatty... Mrs. Timm  
Poohy Poet... Miss Singleton... Choo... Miss Turnball  
Longy... Miss Randall... Fati... Mrs. Barnett  
Dumpy... Miss Flynn... Peek... Mrs. Montgomery  
Choplin... Cunningham

Among the songs introduced were: "Here on the Stoop," "Active am I," "Broom, Buy a Broom," "Vail, Little Broon, and Hear Von Little Story," "Charming Little Broon Girl," "The Thimble Take," "My Head is Torn Away," "Life Long Life," "When Love Awakes," "I Love Her, I Love Her," "I Beg Your Pardon," "Oh, Happy Cat and Bagpipes," and "Kind Wishen Waf, You Ever," "The Widow's Victim," was acted Nov. 18, with Graham as Jeremiah Clip, "Like Father, Like Son," was the title of a new farce, first acted Nov. 24, after which a novel entertainment in the form of an allegory, entitled "The New World, or the Home of Liberty," illustrative of events in the history of America. The farce, "State Secrets," had its first representation here Dec. 9.

The programme of Dec. 11 has this announcement:

It has been asserted by some persons who profess to be in the secret, that she really

FANNY ELLISLER will not dance again in New York for some months, while by others it is said that she really

HAS ENTERED INTO AN ENGAGEMENT

at one of the theatres. Now, whenever of these statements is correct, one thing is certain, namely, that she does not intend

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either during her present stay in New York, or at any other time, either at present or in the future.

Therefore, this point being settled, it would be folly to say that she is engaged.

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But it may be as well to state that JULIA TURNBULL and MR. RUSSELL will probably appear in the grand burlesque ballet, called

"BUY IT—DRAR."

"The King Inog" was the title of a farce first acted here 14; this was followed by the extra-

ganza called "Stars at the Astor, or A Row at Rehearsal," acted for the first time on any stage, and with this cast:

Jove... Mitchell... Apollo... Mitchell... Mitchell  
Mars... Cunningham... Juno... Mrs. Timm... Mrs. Timm  
Mercury... Edwin... Minerva... Mrs. Watts... Mrs. Watts  
Ganymede... Mrs. Ballock... Venus... Miss Singleton... Miss Singleton

Dec. 24 was the first production of the burlesque on "La Gazzetta Ladra, or The Maid of Palaisa," called, "The Cats in the Larder, or The Maid with a Parasol." The cast was:

Fernando Villybelly... The Tom Cat... La Petite Inconnue  
Fitzpatrick... Cunningham... Mrs. Timm... Mrs. Timm  
William... Mrs. Russell... Mrs. Russell... Mrs. Watts  
Ikey Ikey... Graham... Jannetta... Mrs. Timm... Mrs. Timm  
Blaize... Roberts... Miss Hockenberry... Miss Turnball  
Leary Roach... Edwin... Clarke... Miss Turnball

The farce, "The Loan of a Lover," had its first performance here Dec. 24, 1841. Kate Horn made her first appearance at this house 11, as Sophia, in the farce, "The Rendezvous." Mrs. Russell was added to the company 12, and appeared as Miss Bailey in the farce, "Unconventional Miss Bailey." Hornastle became a member of the company 18, opening as Don Giovanni in the comedietta of that name, and as Jetfrey in the farce (first time), "Winter Blossoms, or My Aunt the Dowager." "Un Concert D'Enfer" was the title of a new, novel and diabolical sketch produced for the first time 26. Mr. Hantonville made his first appearance in "The Humpback," called "The Hump," 27. "The Two Figaro's" was a musical comedy, first acted Feb. 3. Chippendale and Chapman, of the Park Theatre, appeared 4. Mr. Dilworth and Syntax in the farce, "Dilworth," 15, was the first night of the new burlesque on "The Hunchback," called "The Hump," 16. "The Olympic Revels" was first acted 17. Mr. Dilworth was added to the company 18, as "Barney Bourke, the Bull of Cork," and the farce, "Barney Bourke, the Bull of Cork," was first acted 19. "The Two Figaro's" was first acted 20, the musical comedy, "The Humpback," called "The Hump," 21. "The Olympic Revels" was first acted 22, the musical burlesque on "The Rendezvous," entitled "Mrs. Normer," was first acted 23, the extravaganza "China, or Tricks upon Travellers," was first presented. For Edwin's benefit, 26, the musical burlesque "China, or Tricks upon Travellers," was first presented, 27, as the farce, "Un Concert D'Enfer" was first acted 28, the farce, "The Humpback," 29, as the farce, "The Rendezvous," 30, as the farce, "China," "Mrs. Normer" and "The Climbing Boy," in the latter piece Rosalie Edwin acted the title role.

The theatre was closed April 7, in consequence of the death of the President, and 10, when the funeral took place, "Sam Parr with the Red Coarse Hair," was the title of a burlesque on the opera of "Zampa, or the Red Corsair," produced 12, written by J. Hornastle. The cast was:

Sam Parr... Mitchell... Dan Doro... Roberts  
Kitter... Hornastle... Mr. Miller... Mrs. Baker  
Becky Miller... Mrs. Timm... Mrs. Kitter... Miss Singleton... Mrs. Watts

April 15, Mrs. Timm played Mr. Fordin in "The Savage and the Maiden." The fairy burlesque, "Sleeping Beauty," was acted for the first time 19. Wardle Corrigan, the treasurer, had a benefit May 5. "The Tableaux of the Tyrol" had its first representation 16. Mitchell took a benefit 19, when Mr. Ranger appeared as Clermont, and Mitchell as Andrew, in the drama, "The Artist's Wife." The farce, "The Dumb Belle," was first acted here 21, for Mrs. Watts' benefit. Loder took his benefit June 3, when Mr. Pritchard, of the Park, and Charles Howard, of the National, acted Charles II and Roy Gomez in "Faith Heart Never Won Fair Lady," Edwin had a benefit 4, when Nickinson appeared as Mons. Jacques, in the burlesque of that name, and Mrs. Pritchard and Mrs. Hantonville acted Sophia and Rose in "The Rendezvous." The season closed June 18, 1841.

Mitchell's management of the little theatre was so judicious that it weathered the bad times of 1840—triumphantly, attaining a popularity which it lost in the superior condition of the larger theatres were causing the bankruptcy of their managers. When Mr. Mitchell resolved on lowering the prices to a democratic standard, Corbin stoutly opposed it, remarking that the weather having been so foul, the place had not had a fair chance. However, the prices were reduced from 25 cents to 12½ cents for admission. On that night every newsboy in New York was snugly ensconced in the pit, and the "Little Olympic" was on the top wave. For each succeeding Saturday the pit was the exclusive property of the newsboys and the Centre Market butcher boys. Mitchell had them under excellent control, however, and if they became uproarious, he would step forward and say, in the bluntest tone and manner: "Boys, if you misbehave yourselves I shall raise the prices." The house soon became the hideaway resort of James T. Brady, the Fugitive Slave, and the Greenback, "Free" and "The People's" friends. The house was not being quite ready for opening, Mr. Hornastle was secured for a few nights, and opened 30 as Swelvin in the burlesque ballet of "The Roof Scrambler," and as Seguin the Spirit in a revival of the musical burlesque, "Man-Fred." Oct. 1, 2, 3, Hornastle acted Steady in the comic opera; 5, "The Quaker," the time for opening and commencing was changed to 6.45 and 7.15, and the musical burlesque "The Female Brigands" was acted for the first time, with Hornastle as the Marquis; also the farce "Turned Head, the Quaker," and, for the first time this season, "The Revolt of the Poorhouse;" 8, a mythological-allegorical burlesque, from the English of George Colman the younger, entitled, "The Olympic Revels, or Prometheus and Pandora," was acted, cast as follows:

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## DRAMATIC AND MUSICAL NOTES.

"Very recently," said Newton Beers, the well known actor and manager, to a Kansas City reporter, "I purchased the entire theatrical belongings of W. E. Sheridan, the tragedian, and they have been forwarded to me from Australia. While looking them over I ran across a powerful dramatization of Tennyson's 'Enoch Arden.' The discovery gave me an idea. You know, of course, that 'Enoch Arden' has hitherto been done with the sole purpose of bringing out the central figure in the days of Edwin Adams; and a special regard to accessories. I am only convinced that the days of stock scenery are in the past, and that the manager, to be successful, must give representation in every detail. Mr. Irving is a great apostle of this idea, and on the American stage, Lawrence Barrett is a thorough believer in the completeness of scenic art in itself. 'Enoch Arden' combines both strength and beauty of dramatic situation, but look at it closely and see what a vast field of possibilities in the way of stage pictures it opens up. The more I have thought over the matter the more enthusiastic I have become, and I have determined to take hold of the play in earnest and make it the finest dramatic spectacle of next season. You can easily imagine what some of the spectacular effects will be—the Cornish coast scene, the storm and wreck at sea, Annie's midnight vision, 'Under a Palm Tree,' with shipwrecked sailor waiting for a sail—

No sail from day to day—

and the tropical isle by moonlight, where Enoch lived ten years in solitude. The final scene? Ah, that is my secret, but it will be a masterpiece, a starting mechanical effect, and different. I promise you, from any you now see on the stage, of course, to be in harmony with this expensive scenery, all other things must be equal. The costumes must be made in England after engravings from the poem, and all the properties must be in strict keeping with the spirit of the play. I am looking out for that. Old costume plates of the period are being scrutinized, old pictures examined and old books descriptive of the games and customs of the people ruminated. Even the music and the songs must not be slighted. Then there must be a full company of auxiliaries to aid in giving correctly the dances and sports which occur several times in the course of the play. Not only the character of Enoch must be filled strongly, but the role of Philip Ray and Amelia, and the maid characters must be provided for with the purpose of evenness of cast. To all the lovers of Tennyson this series of beautiful pictures from that most pathetic tale of the shipwreck sailor, I am confident, prove a most welcome surprise. Last year, you remember, an exquisite production of Tennyson's 'Elaine' at the Madison Square was the talk of the New York public. Why is it not reasonable to believe that an adequate presentation of 'Enoch Arden' a far more dramatic and stirring poem, will create an even greater furor? To me the surprise is that nobody has thought of it before. But I am satisfied. It isn't always policy to say too much in advance, and perhaps I have already said too much, but I have gone so far in preparation that I am bound to see it through. I expect to talk, to think and to dream 'Enoch Arden' from





**Julia Marlowe** 21.....Helen Barry holds the boards at the McMillan 18.....The Academy of Music continues to good business. The *Wise Men* 20.....*Madame Butterfly* 21.....*Mae Wray*, *Lillian Clark*, *Neil Baril* and *the stock*, *Gus Warren* now has the stage management, and the orchestra is under the direction of *Moritz Lang* 20.....

**Fond du Lac**.—At the Crescent Opera House, Jan. 9, *Frank Beard* would have drawn better but for the blizzard. Booked for 22, *C. E. Verner*.

## IOWA.

**Des Moines**.—At Foster's Opera House, *Jos. Murphy* comes Jan. 22, 23, *Chas. L. Davis* 25, *Kiralfy's "Water Queen"* 28, "A Postage Stamp" 29, 30, "Around the World" 31. The house has been dark since my last letter.

**Great Lakes**—*Hotel*—Coming: "I'm His Power" 15, "The Stowaway" 21, "Alone in London" 24. "Queen of the Plains" 8, failed to come.

**CAPITAL CITY**.—The Love Inn Co. comes 21 and week. *Mendelssohn* Club came 7, to a fair audience.

**Sioux City**.—*Joseph Murphy* Jan. 3 drew to the capacity of the Grand. "Pinfire" by home talent, 15, 16. *Spooer Bros.* Co. commenced a four nights' return engagement Jan. 10, 11, 12, 13, *Frank Beard* 14, 15, 16. This date was to have been the commencement of a four nights' stand. Internal trouble seemed, however, to have been brewing for some time, for the entire company, with possibly two or three exceptions, stuck on the stage. *Frank Beard*, *Co.* of *McClint* and *paid back* salaries, which they claim were due them. The manager on the other hand said that the ghostly permutations had been quite regular, and refused to do anything. The company came to an abrupt close here. On the 16th, *Frank Beard* and *Co.* were to be the member of "The Basket Picnic" Co., who are testing in the city, kindly donating their assistance. Not a very large sum was realized, but enough to get them out of town. *McClint* and *Young* awaits the arrival of new people, when they proceed to go ahead and fill his dates. *Geo. Young*, formerly of *Gould* and *Young*, acrobats, is visiting in town.

**Boone**.—*Gus J. Heege's "Ole Olson"* Co. comes Jan. 10, instead of the Swedish Concert Co., as announced. *Dairy Maid's* Carnival 9, *Hudson's Eckhart Juvenile Opera* Co. 23, *Billy Ward* closed a successful week engagement. *Edward Brainard*, manager of May Bretonne, is sojourning in the city. *Geo. Price* was in the city 4 paying the way for "Ole Olson" Co. .... *E. Brainard*, who has traveled with various companies throughout the West, was married 2 to *Fannie E. Woodward*, a non-professional, at Elkhorn, Ia.

**Davenport**.—At Turner's Grand, the Milwaukee German Dramatic Co. comes Jan. 25. "In His Power" booked for 13, failed to appear, and "Peck's Bad Boy" failed to go to good business, with matinee. The Milwaukee Dramatic Co. has to pay to get business 11.... At *Burtis' Opera House*, the American Opera Co. comes 17, 18, *Palmer's "Private Secretary"* 22, "The Natural Life" Co. played to fair business 8.

**Burlington**.—Bookings at the Grand: "Private Secretary" Jan. 21, "Alone in London" 26, *Rice & Shepard* 27, *Franklin D. Roosevelt* closed a successful house 7. *Leibert's English Follies* Co. 11, had a fair house.

The Albert-Gauthier Concert Co. has been organized to start on a regular tour of the State this week.

**Dubuque**.—At *Duncan & Waller's* Opera House, *E. B. Ward* had good business Jan. 5. *Newton Beers* "Lost in London" drew a good house 8. Coming: "The Natural Life" 11, *Helen Barry* 17, "In His Power" 18, "Peck's Bad Boy" 22, "The Ivy Leaf" 24, *R. L. Downing* 25, 26.

**Marshalltown**.—At the Odeon, "In His Power" Jan. 17, "Ivy Leaf" 21, "The Stowaway" 23, *Chas. L. Davis* 29, "A Postage Stamp" 31. "Later On" pleased a full house 5. "Ole Olsen" had fair business 9.... The Odeon Dramatic Co. passed through the city 10, South bound.

**Ottumwa**.—Coming: At the Turner, "The Stowaway" Jan. 22, "Alone in London" 25, *Charles L. Davis* 26, *Lawrence Grant*, with *Tanner's "Dr. Jekyll and Mr. Hyde"*, was here 9.

**Cedar Rapids**.—The house was dark the past week. *Kate Purcell*, booked for Jan. 10, failed to appear. A Juvenile Opera Co. is due 16, 17, *Jos. Murphy* 21, "The Stowaway" 25, *Correll's* Opera Co. 28.

**Oskaloosa**.—At the Masonic Opera House, the Mendelssohn Quintet Club came Jan. 8 to fair business. Coming: "The Stowaway" 23, "A Postage Stamp" 28, *Chas. L. Davis* 23.

## KENTUCKY.

**Louisville**.—At the Masonic Temple, the Hay-er-Cleveland Minstrels played to the capacity of the house Jan. 7, 8, 9. *Rosa Coghlan*, booked the latter part of the week, canceled on account of illness. Coming: 10, 15, 16, *Murray and Murphy*; 17, 18, 19, *Wheeler and Edwards*.

**MAGAULS**.—The Hanlons' Co. played to good business during their engagement. Booked: 14, 15, 16. "The Yeomen of the Guard" 17, 18, 19, "A Hole in the Ground" 20.

**HARRIS THEATRE**.—"S. Perkins" drew crowded houses last week. *W. Dan Selle*.

**BUCKINGHAM THEATRE**.—The Albion Bros.' Specialty Co. drew good houses last week. Week of 11: *Neille Siddle's* Night Hawks.

**THE CENTRAL**.—Week of 14: *Joe Crotty*, *Hattie Rose*, *Madge and George Lesters*, *Moncayo, Sam and Johnn Cole*, *Howard Curtis* and *Amanda Bergman*. Business is good.

**Paducah**.—The Baldwin Comedy Co. filled Morton's Opera House of Dec. 31. *The Wilber Dramatic Co.* was booked for week of Jan. 14, *John Boy* 15, 16, 17, 18, 19, 20, 21, *Franklin D. Roosevelt* 22. After the close of their engagement here the Baldwin Dramatic Co. closed their season, being unable to secure dates; they will possibly reorganize at Terrell, Tex. *Franklin Opera Co.*, booked for 7, 8, canceled without cause.

**Owensboro**.—The Hay-er-Cleveland Minstrels appeared at the New Temple Theatre Jan. 10 to a large house. *Murra* and *Murphy* comes 12, the Webster-Brady "She" Co. 14, *A. R. Wilber's* Comedy Co. 21 and week. *The Owensboro Dramatic Co.* produced "By Force of Impulse" in a creditable manner 8 at Paducah.

**Lexington**.—*Thatcher, Primrose & West's* Minstrels had a crowded house Jan. 12. The Lexington Athletic Club gave an amateur exhibition 13. *H. D. Murphy* and *the Enemy* 15, "Muggs" Landing" 16, *Murray and Murphy* 18, *Lavinia Shannon* 21, 22. *Estelle Clayton* made a fine impression.

## CONNECTICUT.

**Bridgeport**.—At Hawes', "A Grass Widow," Jan. 7, 8, drew lightly. *Johnson & Slavin's* Minstrels 9 had a fair house. The novelty of a matinee by *Rhea* drew out a large house to see her in "A Dangerous Game," "Much Ado About Nothing" was presented to a good house in the evening. *Wm. Harris* and *J. R. Amory* made hits. *Lauren Rees* was warmly received, and was the recipient of a handsome floral offering. Bristol's Equestrienne is on this week with three matinees. Booked: 21, "The Wife" 22, "The Tressess," "Proctor's" 23, "The Royal Huntress" 24, "The Light of the World" 25, "A Royal Wife" 26, a nice business.

**NEW YORK**.—"The Parrot" comes 14-16, "Great Side of a Great City" 17, "Zigzag" 18, 19, *Pal Roney* 21-23.

**COLES**.—The Kilne, *Fiske* and *Simons*, *Pauline Markley* and *the others* were at the *Parrot* 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26. *Frankie Dole*, *John Lawrence*, *Matthew G. O'Brien* and *the stock*.

**BLOUNT THEATRE**.—The audiences attending the receptions of *Lucha Zarate* have been uniformly large and eminently respectable in character. She is a great success as a curio, and the house is well filled.

**PROOF**.—*Proof* of the not further need when I add that it retains her this, the third consecutive week, and as yet I fail to see any note s anouncing the closing days of the diminutive Mexican. *Proof* of the not further need when I add that it retains her this, the third consecutive week, and as yet I fail to see any note s anouncing the closing days of the diminutive Mexican. *Proof* of the not further need when I add that it retains her this, the third consecutive week, and as yet I fail to see any note s anouncing the closing days of the diminutive Mexican.

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## RATES.

One year in advance, \$4; six months, \$2; three months, \$1. Foreign postage extra. Single copies, 10 cents each.

ADVERTISEMENTS.—30 cents per line, size type measure, 14 lines to an inch. A deduction of 20 per cent will be made for advertisements paid in three months in advance. Advertising notices copied from and credited to other journals, 20 cents per line.

OUR TERMS ARE CASH.—Advertisements must be paid for at the time of insertion.

THE CLIPPER is issued every Wednesday morning. The 1st, 8th, 15th, 22d, 29th, 31st, 1st, 8th, 15th and 18th pages GO TO PRESS ON MONDAY and the other pages on TUESDAY EVENING.

Please remit by express money order, check, P. O. order or registered.

ADDRESS ALL COMMUNICATIONS:

THE FRANK QUEEN PUBLISHING CO. (Limited), P. O. Box 3, 758, or CLIPPER BUILDING, 86 and 90 Centre Street, New York.

## THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited), PUBLISHERS.

GEORGE W. KEIL, MANAGER.

SATURDAY, JANUARY 19, 1889.

## ANSWERS TO CORRESPONDENTS.

No Replies by Mail or Telegraph.

ADDRESSES OF WHEREABOUTS NOT GIVEN. ALL IN QUEST OF SUCH SHOULD WRITE TO THOSE WHOM THEY SEE, IN CARE OF THE CLIPPER POST-OFFICE. ALL LETTERS WILL BE ADVERTISED. ONE HUNDRED GRAMS IF THE LETTER IS LOST. THE AMERICAN COUPON IS BOUGHT, REFER TO OUR LIST OF ROUTES ON ANOTHER PAGE. WE CANNOT SEND ROUTE BY MAIL OR TELEGRAPH.

## DRAMATIC.

H. J. A., Springfield.—Write to the secretary of the Grand Lodge, Union Square, this city, for full instructions.

C. B. L., West Chester.—We cannot publish rosters of this department. Write to the manager in care of THE CLIPPER Post-Office.

J. O. W.—If that fact is patent, you had better see a lawyer first.

READER.—There was a Volksgarden there—east side of the Bowery, between Canal and Bayard Streets—prior to and during the war.

R. E. Brook.—Put your question again. No record of him. Perhaps it went astray.

HOPKINS.—For a skilled performer there is always a chance, either with a hall show or in playing "dates"; and there would be a fair living in it, we presume, if the act contained novelty, originality and cleverness. Otherwise, there is no way to advise or to encourage.

G. P., Chicago.—We have lost track of the owners, who has changed hands so often. Try a card in our advertising.

H. W. Hope.—I—See the notice at the head of this column. Any bank will forward it for collection.

W. H. K. Fremont.—We must stand by our first request. A letter mailed later will be of no service to us.

P. C. Franklin.—She has been out for a brief period, we believe, did not make a full tour. Your case is a common one.

C. W.—A correspondent who signs himself "A. S. B. Brooklyn, N. Y." says he can supply you with CLIPPER ANNUAL for any year, including two of 1885, which is not rare. You might write to him at THE CLIPPER Post-Office.

W. H. J. Wabash.—Write to George M. Baker, care of Lee & Shepard, Boston, Mass.

O. R. B.—We are not permitted to make known their route ahead for a period longer than two weeks. Consult our route list from week to week, and you will be advised.

L. G. A.—Scott Marlie, we believe.

L. G. A.—We do not publish the ages of actresses. If your question seems pertinent no doubt the lady herself will be glad to tell you.

W.—The largest number of persons ever in that house was 4,000. Probably 500 of that number were admitted.

BYRON, Albany.—"The White Fawn" was first produced in America at Nilo's Garden, Jan. 17, 1868, under the Jarrett & Palmer management. See Brown's "History of the Theatre in America," in THE CLIPPER records of New York.

READER.—We find no record of her burial there. Write to the cemetery authorities.

"VARIETY," Elmira.—I. T. R. Dawley, 57 Beekman Street, New York City. The American News Co., this city, probably supply the facts.

A. E. W., Rochester.—See the rule at the head of this column. It is imperative.

CONSTANT READER.—To find A. O. Babel, read the notice at the head of this column.

M. C. Buffalo.—They never traveled together in that way, though they appeared in it this city.

NO SIGNATURE.—That play is, we believe, private property. 2. We do not know. 3. Yes, if he has also the private right.

L. E. Newark.—See our Cincinnati, O., letter of last week.

H. L. B., Taunton.—1. Your act would bring from \$40 to \$100 a week, according to its cleverness and novelty. 2. From two years upwards, according to the size. See our last above.

C. S. A., Nashville.—From \$15 to \$25 a week.

M.—The quotation: "Who riseth from a feast," etc., is from "The Merchant of Venice," act two, scene six. The other ("Within the infant rind of this weak flower," etc.) is from "Romeo and Juliet," act two, scene three.

A. G.—That troupe never appeared at the London, or the Bowery, you have confounded it with a variety company, and called it a "traveling company."

ORLEANS.—She has frequently been advertised this season as Mrs. Kate Rankin.

A. E. C., Rochester.—Address him simply at Paris, France. He will be found there.

T. M. L., Monroe.—We publish their route whenever we get it, and can do no more.

M. P.—Ringling Bros., at Barbados, W. I.; Orrin Bros., City of Mexico; Castello, care of THE CLIPPER.

C. M. Brooklyn.—1. See Baseball answers. 2. Yes. See our New York answer.

E. W. L., Memphis.—We have not seen it, and doubt if it has been published yet.

J. W. D., Boston.—That company is yet on tour. We have frequently printed its route of late, and, indeed, we publish it whenever we receive it. See our list this week.

H. F. H., Springfield.—It was received, and with thanks.

C. E. C., City.—Write a letter addressed to har, in care of THE CLIPPER, and see the notice at the head of this column.

T. B. D., St. Louis.—See the notice at the head of this column.

G. C. B., Cincinnati.—See answer to "E. C. City."

A. READER.—It is entirely a matter of taste and expediency. You may judge of that far better than we can.

S. A. G., New Orleans.—See answer to "E. C. City."

F. J., Cleveland.—I. We have never heard of such a title, nevertheless, a copyright may have been granted for it. Apply to the Librarian of Congress, enclosing a copy of the title page of Congress, enclosing the usual fee. 2. It would not be offensive, we think.

C. H. H., New Haute.—There is only one company of that name in New Orleans.

M. S., Jersey City.—He is, we believe, unmarried.

J. R. L., Duluth.—Answer next week.

A. H. L., Boston.—The house was born in 1843, and died at Washington, D. C., Dec. 11, 1878. Lucille Western was born in New Orleans, La., Jan. 8, 1843, and died at Brooklyn, N. Y., Jan. 11, 1877.

WALLACE, McComb.—We publish her route, but have confined her to comic opera and burlesque.

W. H. D., Columbus.—The building in your city now known as the Grand Opera House, stands upon the site of what was once called the old Athenaeum, the latter having been erected in 1853, and continuing under that name until the fall of 1879, when it was entirely rebuilt, and a front built on the rear, the arrangement materially changed. Please notice here that the building was rebuilt, not burnt. From the date of the opening, which was Sept. 1, 1879, it has always been a burlesque house, the grand old Athenaeum, a serious fire occurring, burning up a large part of the interior. In February, 1879, the interior was again destroyed by fire. It was a total loss. So much for the theatre. As to the play, "Wither," after a careful examination of the bill of fare, we find that the author of the play, Mr. S. L. C. Leavitt, died before he could get it published. Jake Kirwan is not champion pugilist of the world, but George He and Jim Smith fought for the world's championship, the battle ending in a draw, thereby leaving the title in abeyance. F wins the draw, and S. L. C. Leavitt.

D. H., Olneyville.—The \$3,000 deposited with THE CLIPPER in support of J. L. Sullivan's challenge to Jake Kirwan is covered by the latter's backer on Dec. 22, making \$10,000 now on deposit.

W. M. M., Paterson.—Answer next week. Too late to look up.

SCHNEIDER.—We do not care to express an opinion of that sort in this department. Read our news columns carefully, and you will learn our judgment.

SEVERAL queries remain to be answered next week.

## CARDS.

G. R. P.—"A and B are playing draw poker. A opens jack pot and draws one card, keeping it, and B draws a card in his draw. The two cards are then set aside and retired." A then shows his hand, which is a four flush, and at the same time turns his discard showing a queen, also having a queen in his hand—together constituting his openers. B claims that in such a case A must state before he draws his hand, that he has no claim on either hand. The two 45 men, as stated, take both of the high prizes. The third prize, of course, goes to the low man, whoever he is. The 45 man came in neither first nor second, there being certainly two throws higher than his. He was the third in succession. The two 45 men, according to your statement, did what was perfectly legal and just.

W. H. R.—"A and B are playing draw poker. A opens

attention to his discard; now is there any law requiring him to do so. The method, you name, of laying the discards to one side, is sometimes specially adopted by certain coterie. But this is without precedent, and is obviously objectionable. The more essential and exact mode of discarding, however, is for him to place his discards in a rail, and leave the table, and then his cards properly belongs. If any dispute should afterward arise, the discard pile, if correctly made, will tell its own tale. So far as the equity of B's claim is concerned, it is at once evident that you had as well lay your hand on the face of the card, and him on the other, as to give generality to stand. See reply to "G. W. Buffalo."

C. M., Brooklyn.—Twenty-four is the count for two 6's, a 5 and a 4 in the crib, and a four turned up. Twenty-six cannot be made by any combination of the cards.

A. W., St. Josephs.—Yes.

READER San Marcial.—The two 45 men get first pick, that is, they throw off in order to determine which one shall have first choice. Each of them, however, gets a chair; the high man on the throw of course, (and the other 45 man) gets the next, or second choice. The two 45 men follow in their footsteps. In other words, they need to adopt the same methods when, in turn, they make their selection. This dispenses of one of the best known rules.

The 45 men are the ones with the chair.

W. H. Young.—The 45 men get nothing.

SHAKE 'EM, Pittsburgh.—1. The throw was foul.

2. You win. 3. No answer by mail or telegraph.

W. H. Young.—The 45 men get nothing.

SHAKE 'EM, St. Louis.—Yes.

READER San Marcial.—The 45 men get nothing.

SHAKE 'EM, St. Louis.—Yes.

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## A Disgruntled Athlete.

J. S. Mitchell, the Irish amateur athlete, whose specialty is handling heavy weights, and who came to this country with the Gaelic team in the latter part of last Summer, has resigned membership in the Manhattan Athletic Club of this city, of which organization he was chosen a member before leaving Ireland for the States, on the strength of a promise, as alleged, that he would be provided with a lucrative situation here. He claims that the main reason for his withdrawal from the M. A. C. was the failure of the powers that be in said organization to fulfill the promise referred to. Another reason was the neglect of the club to give him the two gold watches he had won of him in the games of said club, held in Madison Square Garden during the present Winter. The secretary of the M. A. C. states that a watch was ordered especially made for Mitchell and also says that he secured two positions for him, the salary of one being \$65 per month, but Mitchell refused to accept either. As, it is Mitchell stated, he was induced to join the organization on Fifth Avenue, by a promise of profitable employment in exchange for his services, it is apparent that his action and that of the club involved was a straining of the spirit of the amateur law, although not an actual violation thereof, and both parties are amenable to censure for entering into such a bargain. The secession of Mitchell is a serious loss to the Manhattans, for he is acknowledged to be better than any other amateur athlete on this side of the Atlantic at either hammer throwing or heaving the fifty-six pound weight. As under the rule adopted by the Amateur Athletic Union last year, he is not eligible to compete at the games given by the Union or by any associate club, it will be interesting to watch the progress of events arising from this defection. Were Mitchell not under the ban of the Union, there would doubtless be strong rivalry between different clubs to secure his services, and it would not be surprising to hear that special action looking towards his rehabilitation will be taken by the new organization which seeks to obtain sole control of amateur athletics in the States. Perhaps Mitchell's case may pave the way towards the rescinding of a resolution the passage of which was regretted by men who have the cause of amateur athletics at heart, but who are sticklers for fairness and liberality.

## Pomeroy Bowling Tournament.

This tournament will end on Jan. 28. The leaders are close together, and the excitement is intense on bowling nights when the strongest clubs come together. The management report this to be the most successful tournament ever held. An individual tournament, open to all bowlers, will be instituted immediately after the one just closing is decided. The entrance fee will be \$5. The scores of Jan. 9 and 11 are appended: Jan. 9—Rosedale, 797; Gotham, 742; Apollo, 871; Boston, 8; Brooklyn, 9; Washington, 11; Philadelphia, 13; Cincinnati, 14; Pittsburgh, 15; Cleveland, 16; Chicago, 20. These dates will be changed a little necessary. The Australian teams will play only one game in Philadelphia, and that on the League grounds.

A FIVE MILE RACE for the amateur championship of the State will be the principal event at the skating carnival to be held, ice permitting, at Washington Lake Park, Albany, N. Y., on Jan. 30. Entries may be made to A. B. Kiernan, 15 North Pearl Street, Albany.

THE CHICAGO AMATEUR ATHLETIC ASSOCIATION opened their new club house on Friday, Jan. 4. The house, which is a two story and basement brick structure, has been thoroughly equipped with everything necessary for an athletic club headquarters, including parlors, reading and billiard rooms, and gymnasium. The club is in a very prosperous condition, and is gaining additional strength rapidly. The ground of the association, which occupies a square block on the west side of the city, compares favorably with the finest athletic fields in the country. The association is a member of the A. A. U.

ERNEST ROEBER and Hugh Leonard engaged in a wrestling match, for \$20 a side, at Turn Hall, Stapleton, N. Y., on the evening of Jan. 7. The contestants were: Roebor, 165 lbs., and Leonard, 175 lbs., each of whom weighed 175 lbs. The match was contested without either man gaining a fall, while both were exhausted with their efforts, it was mutually agreed to call it a draw. Penn Smith of the Staten Island Athletic Club was the referee, and Col. J. A. Duff acted as stakeholder and master of ceremonies.

THE NAME of the Maple Leaf Lacrosse Club of the Quaker City has been changed to Philadelphia, and the new officers are as follow: President, George H. West; vice president, H. H. Johnston; treasurer, J. T. Ramsden; recording secretary, William Patterson; corresponding secretary, C. S. Powell; captain, H. H. Larkin; assistant, R. D. Adams.

The Independent Snowshoe Club is the name of a new organization in Montreal, Can., the officers of which are as follow: President, Joseph Lafaille; vice president, F. Shayder; corresponding secretary, M. Barde; assistant secretary, Joseph Oulette; treasurer, R. D. Adams.

"BOBBY" VINT, E. C. Moore and Thomas Howarth started from Philadelphia, Jan. 8, for the Pacific Slope, their intention being to participate in the nine days' race to take place at the Mechanics' Pavilion, San Francisco, Cal., under the management of Frank Hall.

A 75 HOUR GO AS YOU PLEASE contest at Lancaster, Pa., closed Jan. 5, at Maennerchor Hall. Lawrence won, covering 245 miles, Sheid scoring 232 miles.

THE ENTRY LIST for the games to be held under the auspices of the Amateur Athletic Union at Madison Square Garden, New York, Jan. 19, has reached the enormous number of over six hundred, coming from four hundred and seventy-five individuals, representing different States and Canada. Among the number are many men of high degree athletically, and the list will surely be a creditable one. The great number of entries received will necessitate the holding of trial heats in the different events in the afternoon, leaving the final heats and dash races for decision in the evening, commencing at eight o'clock.

THE name of the J. J. Mueller Association of Newark, N. J., has been changed to the Newark Athletic Club, of which the following officers have been elected for six months: President, Fred Monnerenker; vice president, George Anschuetz; recording secretary, John Wuster; financial secretary, Fred Ahr Jr.; treasurer, Adolph Scheuer.

THE THIRD round tie between the football clubs of Pawtucket and Fall River, R. I., in the competition for the American Football Association Cup, was contested at the former place on Jan. 12, the Fall River winning by a score of 2 to 1. The competition for the trophy is now narrowed down to the Rovers, the present champions, and the Fall Riverites.

AMATEUR FOOTBALL LEAGUE.—The standing of the clubs in the race for the championship of the Amateur Athletic Football League up to Saturday, Jan. 12, is as follows: Patina, won 4, lost 1; Elizabeth, won 4, lost 1; Jersey City, won 3, lost 2; New York Athletic, won 3, lost 2; Brooklyn, lost 3, Orange, won 2, lost 3; Ortoni, won 0, lost 6.

A FOOTBALL MATCH was contested by the teams of the Excelsior and Pioneer temperance organizations at Prospect Park, Jan. 12, the contest taking place under Association rules, and the Pioneer winning by a score of four goals to one.

THE NEW YORK AMATEUR ATHLETIC ASSOCIATION of Hallfax, N. S., elected the following officers Jan. 8: President, W. A. Emerson; first vice, M. M. Christie; second, J. H. Adams; secretary-treasurer, J. Forbes.

THE MELROSE ATHLETIC CLUB of Boston, Mass., last week elected officers as follow: President, Edward E. Abbott; vice president, Fred Stanting; secretary, J. J. McCullough; treasurer, Fred Staning.

A MATCH was played by the teams of the America Bowling Club of Newark, N. J., and the Bachelors of Harlan on the Montgomery's alleys Jan. 12, the former winning by a score of 1,563 to 1,387.

## Lively Work by Fire Laddies.

EDITOR CLIPPER—Dear Sir: Our fire department performed a remarkable feat yesterday, which I wish you would publish, as there are several copies of your paper taken among our firemen, and the boys would like to see the occurrence chronicled. The town of Altoona, eight miles distant, telegraphed us for assistance, as the town was burning up. We ran our chemical engine, weighing 4,500 lbs, to the depot, loaded it on a flatcar and started for Altoona. In just thirteen minutes from the time we left here we were playing on the fire, eight miles away, and we had to unload our engine and travel four blocks through deep, sticky mud. These are facts, told us by competent men who clocked us from the time we started. We made the run from here to Altoona in six 30s, allowing the same time in which to unload, travel four blocks, and put on a stream. We think that is making pretty good time. Yours respectfully,

GALVA, Ill., Jan. 3.

L. H. MADDOX.

## BASEBALL.

## STRAY SPARKS FROM THE DIAMOND.

## Gossip About Ball Tossers from Here, There and Everywhere.

The remarkable trip 'round the world by the Spalding party will naturally be looked upon as the most important event in the history of our national game. It has thus far been a grand success, and has eclipsed anything of the kind ever before undertaken in the way of introducing the game into foreign countries. It is the intention of the travelers to give exhibitions in every part of the globe in which they stop in, if grounds can be obtained, and people will get a chance of witnessing it in countries where such a thing as a game of baseball is seldom, if ever, mentioned.

The party intend visiting all important cities and points of interest before returning home, and no doubt will be welcomed as an enthusiastic manner as at points already visited, which have been fully reported in these columns. Therefore, when the tourists return home next April, let them be received in a manner equally as grand as anything extended them while abroad. Let a reception be given them of such a nature as will add to the final grand success of this unparalleled tour in the interest of our nation and game.

The Australian ball players are now on the water again, on their way to India, having left Melbourne on the steamer Sailer, at five o'clock on the afternoon of Jan. 7. An immense crowd saw them off, and for an hour before the steamer's departure her decks were thronged with Melburnites taking their last farewells of their visitors. Cheer upon cheer came from wharf and dock as the gallant ship sailed away. The ball party occupied all the cabins of the ship but two. Harry Simpson of Newark, remained in Melbourne to train a local team in baseball, with a view to having it travel and play in the United States next Summer. The Sailer stopped at Adelaide Jan. 10, but the weather was so terribly hot, and the steamer's stay so limited, that no opportunity was given to play a game there as had been anticipated. The voyage from Adel to Colombo, Ceylon, will take about two weeks, and after a game or two there the team will set sail again and play at various points in India, including Madras, Bombay and Calcutta. From India the tourists go to Cairo, where they are due about March 3 and where they will receive their first letters from America. The plan made contemplates the arrival of the ball teams in New York about April 5, and the games arranged so far are as follow: At the Polo Grounds, New York, April 6; Boston, 8; Brooklyn, 9; Washington, 11; Philadelphia, 13; Cincinnati, 14; Pittsburgh, 15; Cleveland, 16; Chicago, 20. These dates will be changed a little necessary. The Australian teams will play only one game in Philadelphia, and that on the League grounds.

The time is not far distant when the manager will begin to gather in his players, and prepare for Southern tour or to settle down to indoor work, so as to get the men in shape for the next season's struggle. The Winter's rust, as it were, must be dusted from them, but it will take a few o. o. en air games to give them what they need most in the way of practice. In the meantime the difficulties of the tour will be kept in mind, and preparing games for the next campaign, and the clubs will have to hold sessions for the adoption of such games if they prove suitable to them. The signing of the players has gone on more smoothly than was generally predicted, and for that, even more so than has been the case in some other years. The new grading salary system, although not at first liked by the members of the profession, has met with less opposition in some quarters than was expected. The indications are that, if any, of the old high priced players have much to worry over by the adoption of that rule, as few of them have been asked to play for less money than they received last year. This is now quite a busy time of the year for the clubs. Beside all their other duties, many of them have about completed their dates for early Spring exhibition games, while others are busy making the best possible arrangements for their annual tournaments. The local clubs would like to witness a series of games between the New York and Brooklyn teams. The simple announcement of the fact that all arrangements had been completed for a meeting between these teams would create the greatest kind of a sensation in this vicinity. Undoubtedly it would be the most important event in baseball circles hereabouts, and nothing should be done to prevent a meeting of these two great teams. It is needless to say that the local public would not look upon a series of games between the New Yorks and Brooklyns. Not but that the Athletics would play just as strong against the New Yorks as the Brooklyn may be able to play, but then there is not that bitter, partisan feeling existing between the two city and Philadelphia as is the case between the New Yorks and Brooklyn; and that is what makes the interest so much greater in the latter case than in the former.

The Central League had a meeting at Hazelton, Pa., Jan. 11, and transacted considerable business of importance. The delegates present were A. C. Campbell, Wilkesbarre; W. C. Smith, Elmira; F. T. Powers, Jersey City; J. Collins, Newark; W. H. Douglass, Allentown; and G. W. Moore, Philadelphia. M. A. Howard, Mutchler and James Freeman, of Easton, were also present in the interest of the Easton Club. Prior to the meeting the directors were banqueted by C. W. Kline, president of the Hazelton Club. The meeting was held in the office of President G. W. Kline, and was a very stormy, and the directors were all pledged to secrecy. However, it was ascertained that the principal business before the meeting was the suit brought against the treasurer of the Central League, A. C. Campbell, by the Hazelton Club, which was brought up before the meeting. The Hazelton Club alleged that it had been hit in the back, and the club was forced to sue for damages. The Hazelton Club, with the understanding that this sum was to be loaned to the Eastern people with which to organize their club, with the understanding that this sum was to be repaid when the Eastern would return the club to the office of President G. W. Kline, and as the club was not in a position to do so, the club was forced to sue for damages. The Hazelton Club, with the understanding that the club would be held up in it, and the directors were all pledged to secrecy. However, it was ascertained that the principal business before the meeting was the suit brought against the treasurer of the Central League, A. C. Campbell, by the Hazelton Club, which was brought up before the meeting. The Hazelton Club alleged that it had been hit in the back, and the club was forced to sue for damages. 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## The Championship.

There have been no new developments in regard to the match between Kilrain and Sullivan since our last issue. Sullivan is living quietly in Boston and, according to report, is improving in health and strength daily. Kilrain and Mitchell, after an unpleasant experience at Troy, and sparing to a light house at Rondout, N. Y., arrived in the metropolis on Sunday, stopping at the residence of John Straub, in Harlem. On the following morning Jake received a dispatch stating that his mother was very ill at her home in Cambridge, Mass., and he left the city by the first train for Baltimore, for the purpose of taking his wife with him to Boston. Mitchell, convinced that there was no money for him and Jake in touring the country at present, decided to leave for England, and he will sail to day (Wednesday) by the Britannic. He states that he will return to the States in the Spring, bringing his family with him, with the intention of residing here permanently after training and securing Kilrain against Sullivan. He may do so, but it will be rather surprising if he does.

**SMITH vs. JACKSON.**—When Peter Jackson arrived in San Francisco from Australia there was talk of a match between him and the English champion, Jim Smith. Since the fight between the dark Australian and Joe Mays had not been a success, the Englishman, in *Sporting Life*, London, signed his willingness to fight Jackson in England or on the continent for \$2,500 or \$5,000 a side. To this Jackson replies that he has placed himself entirely in the hands of the California Athletic Club, and will be willing to travel to the States if, as he may, will have to decide in the gymnasium of said club. President Fulda states that if the English champion should be willing to go to San Francisco, he will guarantee that the club will do all in its power to secure him. As far as Peter Jackson is concerned, this may be regarded as settling the question of a match between Jim and Pete.

**DEMENTED.**—Mike Henry, the once well known and popular Brooklyn sporting man and bon viveur, was last night admitted insane and confined in the local asylum. On several occasions during the past year he has been the butt of occasionally sparring at public exhibitions, and was one of the warmest supporters of Sam Collyer during the latter's career within the ropes, helping to find the stakes money for him and looking out for his interests at the meetings. He has been a regular at the prize fight himself. Fortune has not smiled on Henry for some years past, and latterly his health failed him, while a few weeks ago he received severe injuries about the head by falling from a chair. The writer was present at the visitation, and, as far as can be learned, the shot he received in the head soon had the expected effect of making the recipient weak. The latter died freely from the mouth in the seventh round and was in such a bad state at the conclusion of that round that he could not respond to the call again, and the verdict was given to Gleason.

**JACK GLEASON AND FRED DUFFY** were opponents in a fight that was lively and full of lunging and jolting on Jan. 10. The stakes were fifty dollars a side and a small purse contributed by the spectators. Gleason proved the best punisher, as well as the clever boxer, and after playing the devil's tattoo on his opponent's head and face for two rounds, he turned his attention to the vicious department, and the shot he scored in the head soon had the expected effect of making the recipient weak. The latter died freely from the mouth in the seventh round and was in such a bad state at the conclusion of that round that he could not respond to the call again, and the verdict was given to Gleason.

**JACK MCALIFFE** and **Billy Madden** sparred before an excellent house at the Adelphi Theatre, Peoria, Ill., Jan. 10. Mac created a stir by his appearance, and Billy, who was a favorite wherever they appeared during the two weeks they were "on the road," and they have now quit till after the fight with Meyers, which takes place four weeks hence. They are now located at Beloit, Wis., and Mac will train under the experienced care of Madden.

**BILL MCARTHY** and **Mat Williams**, novices, fought on hand near Shamokin, Pa., on Jan. 11; the battle lasting three hours and twenty minutes, during which 107 rounds were contested, the result being a draw, as both principals were so exhausted as to be utterly unable to continue. The referee, Jim O'Brien, who turned his back on the vicious department, and the shot he scored in the head soon had the expected effect of making the recipient weak. The latter died freely from the mouth in the seventh round and was in such a bad state at the conclusion of that round that he could not respond to the call again, and the verdict was given to Gleason.

**JACK SWINNY**, weighing 123½, defeated Ed. Abrams, seven pounds heavier, in a finish fight for fifty dollars, in a bout at Jamestown, N. Y., on Jan. 11. The former is the better boxer, and he managed to hit his antagonist pretty nearly when and where he pleased, finally getting in a finish in the third round.

**A FIGHT** on the quiet, the principals wearing two ounce gloves, took place under cover in Stamford, Ct., Jan. 9, between Joe Fox and Jack Clark. The Queen Anne was governed, and Fox won after seventeen rounds had been contested. Very few persons were present.

**C. H. HOLSTEIN** has embarked in the brokerage commission business in Philadelphia, with offices at 312 Stock Exchange Place, corner of Bank Avenue. He is from Germany, and the principal world and out of it will wish the former champion walker of America the best of luck in his new venture.

**PAUL SWINNY**, weighing 123½, defeated Ed. Abrams, seven pounds heavier, in a finish fight for fifty dollars, in a bout at Jamestown, N. Y., on Jan. 11. The former is the better boxer, and he managed to hit his antagonist pretty nearly when and where he pleased, finally getting in a finish in the third round.

**THE PASTIME** athletic club of this city have elected the following officers: President, James E. Sullivan; vice president, D. Bell; treasurer, W. H. Robertson; secretary, H. Dinsme; financial secretary, S. Cramer; captain, P. H. O'Keefe; lieutenant, M. Nagle; games committee, A. J. Murburg, J. Moran, W. E. Hughes; games committee, J. F. Robinson and Fred Fred.

**MEMBERS** of the Fleetwood Club, Brooklyn, engaged in a race on Saturday afternoon, Jan. 12, from the club house at Prospect Park, they ran along the Ocean Boulevard a distance of three miles and return, the ground being soft and heavy and the time slow in consequence. The race was won by T. F. Patterson, first, in 42m. 38s.; J. D. Lloyd second.

**CHARLEY SAMLES**, the Australian colored sprinter, was beaten six inches only in a nominal 100yd. handicap at the Carrington ground on Nov. 24. He started from the 20yd. mark, and the winner's time was 12½s., he starting from the 25yd. mark. This would make Samles about all but 5½s. as this was.

**THE BOSTON** horse breeders of Brooklyn indulged in a run over about six miles of territory, starting from and returning to Washington Park, on Saturday evening, Jan. 12. There were a dozen starters, and the leader at the finish was G. T. French, in 42m. 38s.; J. D. Lloyd second.

**MISS MAJOLICA**, the Australian colored sprinter, was beaten six inches only in a nominal 100yd. handicap at the Carrington ground on Nov. 24. He started from the 20yd. mark, and the winner's time was 12½s., he starting from the 25yd. mark. This would make Samles about all but 5½s. as this was.

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THE CLIPPER ANNUAL is an institution of sixteen years' standing, endorsed for its accuracy alike by the public at large, the theatrical and sporting professions, and the entire press. It has had numerous imitators, and the yearly addition of one or two is the sincerest tribute that can be paid to its rare worth. We need hardly add that no publication of its kind can hope to find similar acceptance as a record book to be relied upon, for in no other newspaper office in the world are THE CLIPPER'S splendid resources capable of duplication.

THE CLIPPER ANNUAL for 1889 possesses conspicuous value. It contains a complete record of all happenings in the amusement and sporting worlds during 1888, a list of all the professional deaths here and throughout Europe, the records of fastest times in all departments of sports, and a hundred other features equally as valuable.

**Kind Words From Our Contemporaries.**  
*From The New York Herald.*

THE NEW YORK CLIPPER ANNUAL for 1889 has been issued, and is a valuable book of reference for the thousands interested in theatrical, musical and sporting matters. Much careful labor has been bestowed upon the various departments, and the aquatic and athletic performances, together with the best on record of such, and those in the billiard, racing, trotting and other branches of sport for the year 1888, show that master hands have been at work in the compilation.

*From The New York Sun.*

In the business offices of the theatre managers there was last week a change from THE CLIPPER ANNUAL that had hung on a handy hook for reference. But it was only to discard last year's issue for this year's, and the new book becomes for 1889 the authority in exact matters of record.

*From The New York Press.*

THE NEW YORK CLIPPER ANNUAL for 1889 has just been issued. A more complete record of events in the sporting world during 1888 could scarcely be compiled.

*From The New York Daily News.*

THE CLIPPER ANNUAL for 1889 is a most valuable handbook of reference. It contains a record of every event of importance pertaining to the dramatic, operatic and specialty stage, as well as of all sporting matters during the past year. It is conspicuously complete and valuable to all dramatic and sporting matters.

*From The New York Evening World.*

There is much that will interest theatrical folk, as well as sporting data galore in THE CLIPPER ANNUAL for 1889, and it is all accurate, too, and up to the high standard that characterizes THE CLIPPER.

*From The New York Sunday Press.*

THE CLIPPER ANNUAL for 1889 is, as usual, replete with information. As a book of reference it is invaluable. It contains a chronology of all important dramatic, musical and sporting events during the year 1888, carefully compiled, complete and accurate. It is easily the best and most reliable publication of its kind.

*From The New York Evening Post.*

THE NEW YORK CLIPPER ANNUAL for 1889, just issued, contains theatrical, musical and sporting chronologies for 1888, a list of deaths here and abroad among public enter-tainers, notes of aquatic, racing and athletic performances, and records of the best feats in all branches of sport. For many persons it is a very convenient work of reference.

*From The Spirit of the Times.*

THE CLIPPER ANNUAL, just issued from the press of THE NEW YORK CLIPPER, is unquestionably the most complete and perfect of the series. It opens with the theatrical chronology for 1888, and month by month recounts the events of the dramatic world. It is a perfect epitome of useful information, and includes the deaths in amusement professions. The sporting chronology occupies about one-third of the almanac, and embraces every American sport and the winners of all important aquatic matches and regatta races in America, England and Australia, as well as those of the amateur athletes, are correctly noted. The fastest recorded time, etc., to Dec. 12, 1888, is one of the great features of the almanac, and embraces every sport from the running turf to glassball shooting. The chronology closes with the American college records. THE NEW YORK CLIPPER ANNUAL should be in the possession of every athlete and lover of sport.

*From The Boston Herald.*

THE NEW YORK CLIPPER ANNUAL for 1889, teeming with information of value to the sporting and theatrical fraternities and the public generally, made its appearance in this city Jan. 5. The publishers of THE ANNUAL endeavored to make this year's more interesting and complete than its predecessors, and, judging by the fulness of detail and the known genuineness of every performance and statement recorded in its pages, it is but fair to say that they have succeeded. Among the features embodied in THE ANNUAL are records of fastest time and best achievements in all departments of sport, aquatic and athletic performances, billiard, baseball, racing and trotting data, musical, theatrical and sporting chronologies for 1888, and a list of the deaths in the amusement professions for the past season.

*From The Toronto Mail.*

THE NEW YORK CLIPPER ANNUAL for 1889 has been received. As usual, it is full of interesting and useful information, and it is safe to say that no sporting man, or anyone else whose occupation requires him to keep posted on records in every branch of athletics, and on sporting matters generally, should be without this handy volume. The statement that it is as complete as its predecessors of former years will render unnecessary any further assurance of its merit.

*From The Montreal Gazette.*

That really handy work of reference, THE CLIPPER ANNUAL for 1889, has been received. It has considerable merit for those interested in the theatrical profession, but for those who know anything about sporting in any of its forms, and who want to hunt up a record or a champion at short notice, THE ANNUAL is invaluable.

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A FIRST CLASS REFINED VAUDEVILLE CO.  
Add Ryman H. HART and RYMAN John Hart.  
MILLIANA, Parlor, Croquet.  
RYAN and RICHFIELD Clark and Williams.  
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Week commencing Monday, Jan. 14.  
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MATINEES, WEDNESDAY AND SATURDAY.

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**Third Avenue Theatre.**  
Matinees, Monday, Wednesday and Saturday.

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Jan. 21. "Skipped by the Light of the Moon."

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## THE CLIPPER ANNUAL.

The sixteenth CLIPPER ANNUAL that has been sent forth from the office of this newspaper bears the date of 1889, and has been on sale at every wise newsdealer's since New Year's Day. The seventy-two pages of this valuable record book give to the reader information that can be accurately imparted by no other publication in America. Time only serves to strengthen the importance and emphasize the value of THE CLIPPER ANNUAL, which will this year be found fully as interesting as at any time in the past.

THE CLIPPER ANNUAL is an institution of sixteen years' standing, endorsed for its accuracy alike by the public at large, the theatrical and sporting professions, and the entire press. It has had numerous imitators, and the yearly addition of one or two is the sincerest tribute that can be paid to its rare worth. We need hardly add that no publication of its kind can hope to find similar acceptance as a record book to be relied upon, for in no other newspaper office in the world are THE CLIPPER's splendid resources capable of duplication.

THE CLIPPER ANNUAL for 1889 possesses conspicuous value. It contains a complete record of all happenings in the amusement and sporting worlds during 1888, a list of all the professional deaths here and throughout Europe, the records of fastest times in all departments of sports, and a hundred other features equally as valuable.

## Kind Words From Our Contemporaries.

From The New York Herald.

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THE NEW YORK CLIPPER ANNUAL for 1889, just issued, contains theatrical, musical and sporting chronologies for 1888, a list of deaths here and abroad among public entertainers, notes of aquatic, racing and athletic performances and records of the best feats in all branches of sport. For many persons it is a very convenient work of reference.

From The Spirit of the Times.

THE CLIPPER ANNUAL, just issued from the press of THE NEW YORK CLIPPER, is unquestionably the most complete and perfect of the series. It opens with the theatrical chronology for 1888, and month by month recounts the events of the dramatic world. It is a perfect epitome of useful information, and includes the deaths in amusement professions. The sporting chronology occupies about one-third of the almanac, and embraces every American sport and the winners of all important aquatic matches and regatta races in America, England and Australia, as well as those of the amateur athletes, correctly noted. The fastest recorded time, etc., to Dec. 15, 1888, is one of the great features of the almanac, and embraces every sport from the running turf to glassball shooting. The chronology closes with the American college records. THE NEW YORK CLIPPER ANNUAL should be in the possession of every athlete and lover of sport.

From The Boston Herald.

THE NEW YORK CLIPPER ANNUAL for 1889, teeming with information of value to the sporting and theatrical fraternities and the public generally, made its appearance in this city Jan. 5. The publishers of THE ANNUAL endeavored to make this year's more interesting and complete than its predecessors, and, judging by the fulness of detail and the known genuineness of every performance and statement recorded in its pages, it is but fair to say that they have succeeded. Among the features embraced in THE ANNUAL are records of fastest time and best achievements in all departments of sport, aquatic and athletic performances, billiard, baseball, racing and trotting data, musical, theatrical and sporting chronologies for 1888, and a list of the deaths in the amusement professions for the past season.

From The Toronto Mail.

THE NEW YORK CLIPPER ANNUAL for 1889 has been received. As usual, it is full of interesting and useful information, and it is safe to say that no sporting man, or anyone else whose occupation requires him to keep posted on records in every branch of athletics, and on sporting matters generally, should be without this handy volume. The statement that it is as complete as its predecessors of former years will render unnecessary any further assurance of its merit.

From The Montreal Gazette.

That really handy work of reference, THE CLIPPER ANNUAL for 1889, has been received. It has considerable merit for those interested in the theatrical profession, but for those who know anything about sporting in any of its forms, and who want to hunt up a record or a champion at short notice, THE ANNUAL is invaluable.

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A FIRST CLASS REFINED VAUDEVILLE CO.  
Add BYRD. John Hart.

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Week commencing Jan. 14.  
EVANS AND HOPE.  
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MATINEES, WEDNESDAY AND SATURDAY.

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Jan. 21. "Skipped by the Light of the Moon."

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**OLD BOWERY THEATRE.**  
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A GRAND PRODUCTION.

**"Uncle Tom's Cabin."**  
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available to you a first class band, a good, all round Versatile Actor. Singers preferred. Good wardrobe indispensable. Also want Scenic Artist, Violinist and Painter. No fares advanced, but will refund one half to double. You will be paid a good fare for Winter quarters. Also for sale one 35 foot Flat and one 44 foot sleeper, cheap. Address J. HUNTER, Pittsburgh, Crawford Co., Kansas.

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WANTED, FOR REPERTOIRE,  
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MUST BE A NO. 1, SUPPORTING  
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Also Juvenile Lady, Old Woman, and several useful people, at once. Address GEORGE MANDERBACH, Charleston, W. Va.

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ACTS runs forty minutes, and STRICTLY FIRST CLASS. Now booked at full salary with several of the best houses. Sickness reason for selling. Any one can work them. Address DOG CIRCUS, Kalkaska, Mich.

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Must be good in brass and play piano. Address DAVIDSON & LANE, Paducah, Ky.

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WILL OPEN WITH THE VENETIAN TROUBADOURS MONDAY, JAN. 21. WANTED GOOD ATTRACTION EACH WEEK DURING THE SEASON.

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With one or two 40ft. middle pieces. Poles, lights and seats all complete. F. W. COOPER, Temple, Tex.

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# Soubrette or Juvenile Lady

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# WANTED,

# To SUPPORT THE TALENTED YOUNG COMEDIAN,

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A No. 1 Tuba Player; also Good Dramatic People in all Branches. Gentlemen who play brass preferred. Address JOHN C. CORE, Manager, Montgomery, Ala.

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\$15 week and expenses, fare advanced. Description—

Good dresser, American, 21, quick, sober, acquainted, 6

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TLEPEX of Circus and Dramatic Profession by Non

Professional Lady. Name to be given and we will write.

Address first letter to: ROBERT, care of CLIPPER.

WANTED—A First Class Pianist for Hotel Orches-

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It is a first class show and worthy the ho-

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This is the best minstrel Show that has

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advance sale of tickets is something un-

usual.—PITTSBURG COMMERCIAL-GA-

ZETTE.

In fact, it is conceded to be the best

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atre.—PITTSBURG LEADER.

Notwithstanding that there has been a surplus of Minstrels at the different the-

atres in this city in the past few weeks this popular house held two audiences that

completely packed it and most enthusiastically applauded the entire bill. There

were no cheaters, even the jokes of the end men being new.—CINCINNATI EN-

QUIRER.

The show is a good one and pleased the

people nightly.—PITTSBURG POST.

# "EXCEPTIONALLY FINE BANJOS"

## STEWART'S "THOROUGHBRED."

Some one has said that poets are born, not made, and, if this is true of poets, it is likewise true of musicians. Every one knows that no two violins are precisely alike in tone, for nature abhors sameness as it abhors a vacuum, and it is also said that no two leaves on a tree are precisely alike. Is it any wonder then that banjos vary greatly in tone, even when made of presumably the same material?

Is it not the case that hundred clocks may be constructed precisely alike, and yet it be impossible to cause any two or more of them to run so as to denote precisely the same second of time for any consecutive number of days?

Is it not likewise a fact that some watches and clocks are superior to others of the same construction, and that some guitars, violins, zithers, etc., are greatly superior to other instruments of the same kind, made in precisely the same way?

Is it not true that some men, possessing an outward appearance greatly like other men, are vastly different in mental construction and abilities?

It is quite impossible to construct a perfect musical instrument from imperfect materials, and it is likewise impossible to make a musician of a man who has no music within himself.

Hence, it has been said that poets are born, not made, and the same applies to musicians. Now, going a little further, we assert that a man who has no music in his soul, he be ever so good a mechanic, cannot construct a musical instrument that will give satisfaction to a "musician born"—one having music in his soul.

Is it not true that, as nature abhors a vacuum, all men are given some particular talent—to some, one talent only, to others, two or more? One man may possess great talent in music, another great ability in engineering, another a special adaptation for oratory, etc. Now, it would not be well for a person who had a strong inclination to study music, and music only, to attempt to suppress that faculty and turn his attention to the study of a branch for which he had no talent or liking. Such mistakes are often made in this

life, and are the cause of many failures and of much misery.

A notice similar to the following has been for some time in print, as a personal notice from Mr. Stewart, to which we now call the attention of banjoists generally:

"As I give my entire attention to the making of fine Banjos, and being considered an EXPERT IN BANJOS, having made instruments for the most celebrated and experienced players, such as HORACE WESTON, WM. A. HUNTLER, GEORGE POWERS, JAS. SANFORD and other celebrated players, who use my Banjos exclusively, I am pleased to give my personal attention to all orders. Those requiring instruments of particular merits find it cheaper to deal with me than elsewhere, as I have

would be well to write me, stating what you desire; but I cannot promise to hold a rare instrument of this kind for any length of time without a deposit.

"An ordinary player or beginner is often unable to appreciate a good Banjo, as he has not the trained musical ear which makes him a competent judge, and such players are probably as well suited with any ordinary Banjo at a much cheaper price.

"But I am addressing this to those who are seeking for such an instrument as I describe, the prices of which are charged with respect to TONE QUALITIES over and above the consideration of fine material and beautiful finish, which all my finer grade instruments possess. These Banjos are generally made with 'dots' on side of neck to designate frets (profes-

When a customer writes:

"Make me an exceptionally fine Banjo with twelve and a half inch rim, eighteen and a half inch neck, raised frets, pearl position marks at fourth, seventh, ninth and eleventh frets, and be sure to have it done within ten days."

We are obliged to write him that we have no such Banjo on hand, and that he may have to wait several weeks before he can get it; and all simply because he is a superficial reader, and only hastily skims over our catalogue, instead of carefully reading and understanding. We will make to order a Banjo of almost any dimensions for customers, but we do not class that instrument as one of our

Exceptionally Fine Banjos,

fully pearl inlaid, but, as will be seen, there is no "ginger bread work," nor fancy inlaying in the fingerboard. The instrument has twenty-eight nickel plated brackets with hexagon screws and nuts, carved bone pegs, etc. Pearl dots on side edge of neck to designate frets.

These Banjos, like all of S. S. Stewart's high grade Banjos, are stamped S. S. STEWART, PHILADELPHIA, and each Banjo has its special number. There is also a German silver plate on which is engraved the words:

"THOROUGHBRED"  
S. S. STEWART.

THE THOROUGHBRED is manufactured especially for those who want a PERFECTLY RELIABLE BANJO for concert or parlor use, and is sold at the low price of . . . . . \$40 The same, with leather case. . . . . \$45

As only a very limited number of these Special Banjos will be made at any time, they will not be furnished through dealers, and no discount, except the usual 5 per cent. for cash with order, will be allowed.

It is to be hoped that this will be understood by those who wish a fine Banjo at a moderate price.

For those who have not the time to read attentively, we will sum up in the following words:

Stewart's Special Banjo is called the THOROUGHBRED.

Its size is 11½ inch rim, 19 inch neck. It costs \$40. It cannot be had for less. You cannot buy a THOROUGHBRED at a music store. When you send the cash with your order for a \$40 Thoroughbred Banjo, you are allowed to deduct 5 per cent. from the \$40, which makes it cost \$38 net. A leather case, to fit the THOROUGHBRED, will cost \$5 extra.

### THE "THOROUGHBRED BANJO."

never furnished a Banjo to an experienced player that did not turn out exactly as I represented, and my long experience enables me to safely guarantee satisfaction, as I understand what is wanted and know how to supply it.

"I frequently succeed in producing Banjos of exceptionally fine tone, and, after playing upon and developing the same, it often happens that I have on hand such a Banjo as many a player of experience would give an extra price to possess. These Banjos I make generally of twelve or thirteen inch rim, with nineteen inch finger board, and the prices vary from \$50 to \$100 each, including leather case with each instrument. Should you desire to secure an instrument perfect in register of tone, and of really extra merit it

sional frets), but can have raised frets added if desired. The necks on such Banjos are always made of several pieces of wood glued together, which makes them more costly to manufacture, but of five times the ordinary strength, and will never warp, besides making a beautifully finished piece of work."

Now, notwithstanding the plainness of the foregoing, it is nevertheless the fact that many persons misconstrue and misunderstand the language used. It is often the case that orders come in for an "exceptionally fine Banjo," made of a certain size, and with "position marks," to order, and the fact that such Banjos are not constructed "to order" entirely overlooked.

which, like poets, "are born, not made." This is, figuratively speaking, of course; for the Exceptionally Fine Banjo is the rare efflorescence of a great gross of Banjos.

Lately S. S. Stewart has, owing to a steady demand for such an instrument, begun the manufacture of a SPECIAL BANJO, which will not be sold to the music trade, but only direct to customers.

A wood engraving of this instrument is here presented.

#### DESCRIPTION.

11½ inch rim, nickel plated, German silver, 19 inch neck with several veneers and ebony top. The neck is handsomely carved and finely polished, and the peg head is beauti-

**S. S. STEWART, SOLE MANUFACTURER,**  
**223 Church Street, Philadelphia, Pa., U. S. A.**

#### WHY IS IT?

Why is that Stewart is so busy when other manufacturers are dull? Simply because he makes a thoroughly good and reliable instrument. Why is it that Stewart's

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has increased in circulation three hundred per cent. during the past year? Simply because it is so good and so indispensable that no other result could be possible. Read it and see.

#### "THE BANJO," NEW BOOK, BY S. S. STEWART.

Read Stewart's new Book, "THE BANJO," price 50 cents, by mail. Nothing like it has ever been written.

"After reading Mr. S. S. Stewart's interesting dissertation on the Banjo, published by that gentleman, in Philadelphia, one becomes impressed, if he was not so before, with its dignity and importance. One learns, for instance, that ages before Columbus discovered America, thousands of years before the American Indian occupied this Continent, there is little doubt that the land we now inhabit was the home of a vast civilization, and the implication is, if we understand Mr. Stewart, that one of the favorite musical instruments of that time, was the original of the Banjo as it exists today.

"In fact, it really makes no difference whether a thing is new or old, provided it is good. But scientific demonstrations as to the antiquity of the globe and of human nature, have made it the custom to fasten a remote genealogy upon nearly everything; even our fashions, our pleasures and our amusements, if it can plausibly be done.

"We do not, therefore, think better of the Banjo because, as Mr. Stewart asserts, an instrument of that kind is said to have been discovered inside one of the Egyptian pyramids. We think well of it, because, in skillful hands, it can be made to discourse excellent music, apart from the entertaining and fantastic eccentricities of which its artistically manipulated strings are capable. Mr. Stewart exhausts almost all that can be said on the subject, and his little book is eminently worth reading."—New York Morning Journal.

#### MORE ROOM NEEDED.

S. S. Stewart's Banjo Manufactory and Music Publishing House is large, but, owing to a constantly growing business, it will soon have to be made larger, or else Stewart will have to seek for a building elsewhere. The eight horse power boiler, and engine too, is not getting any smaller, of course, but the work is getting heavier, and more power will soon be required.

Sam Sanford, the veteran minstrel, called recently at our factory, and expressed himself as astonished at what he saw there. He had no idea that the banjo had risen to such a level, or that the business of banjo manufacturing had assumed such proportions.

Many others are of the same opinion, that some sleepy heads still exist, who have not yet begun to shake off the slumbers of the night. Read the new book, "The Banjo," by S. S. Stewart, price 50 cents.

No Banjo Instruction Book has ever met with the success which has attended THE COMPLETE AMERICAN BANJO SCHOOL, by S. S. Stewart. It is pre-eminently THE BOOK for teachers and scholars. It is the first and only Banjo Instruction Book which has given the pupil complete and systematic instruction in all of the twenty-four keys, and explaining them, together with their chords, etc., in a comprehensive manner. Its success has induced imitators to attempt to get up something to equal it, which is very flattering to the publisher.

"Sound passes in water at the rate of 4,708 feet per second," but because sound travels faster in water than in air is no reason why you should throw your banjo overboard.

The banjo has now become a parlor favorite with ladies and gentlemen. A few years ago it was not recognized in musical circles; now Stewart's Banjos and Stewart's Music are found in the parlors of the refined. Music arranged as duets for Banjo and Pianoforte is published by Stewart. Send for catalogues and a specimen copy of THE BANJO AND GUITAR JOURNAL.

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